



8108

musicalia

ÉDITION APPROUVÉE PAR LE CONSEIL PÉDAGOGIQUE DU CONSERVATOIRE à VARSOVIE

PHILIPPE LIBERMANN.

## Méthode pratique de Piano

Collection de morceaux à une, deux et quatre mains rigou-  
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grandes célébrités pédagogiques contemporaines comme:

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BOVET, SAEGEL, CARPENTIER, LACK, STEENFELDT, APPUN etc.



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par le prof. A. MICHAŁOWSKI

I-e SÉRIE (PRÉPARATOIRE POUR  
LES CINQ DOIGTS)

1-r Livre	Prix	Rb.	—80	netto.
2-e Livre	„	„	1.00	„
3-e Livre	„	„	—80	„
4-e Livre	„	„	—80	„
5-e Livre	„	„	—80	„
6-e Livre	„	„	—80	„

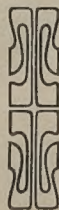


7-e Livre	Prix	Rb.	—80	netto.
8-e Livre	„	„	1.00	„
9-e Livre	„	„	1.00	„
10-e Livre	„	„	—80	„
10-e <sup>A</sup> Livre	„	„	1.00	„

KIEFF:  
chez L. Idzikowski.

ODESSA:  
chez E. Ostrowski.

VILNO:  
chez V. Makowski. —  
J. Zawadzki.



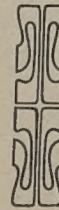
PROPRIÉTÉ DES ÉDITEURS POUR TOUS LES PAYS

VARSOVIE

GEBETHNER &amp; WOLFF

SUCCURSALE à LUBLIN

BERLIN: Albert Stahl. LONDON: Breitkopf &amp; Härtel.



MOSCOU:

chez A. Gutheil. — A. Seywang.  
J. H. Zimmermann.

St.-PETERSBOURG:

chez W. Bessel & Co —  
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8108

III Mus

1/4



K 1953 m 1155



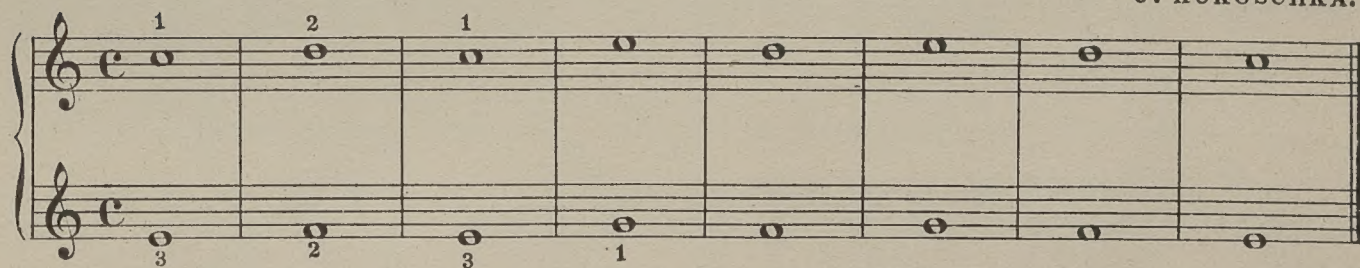
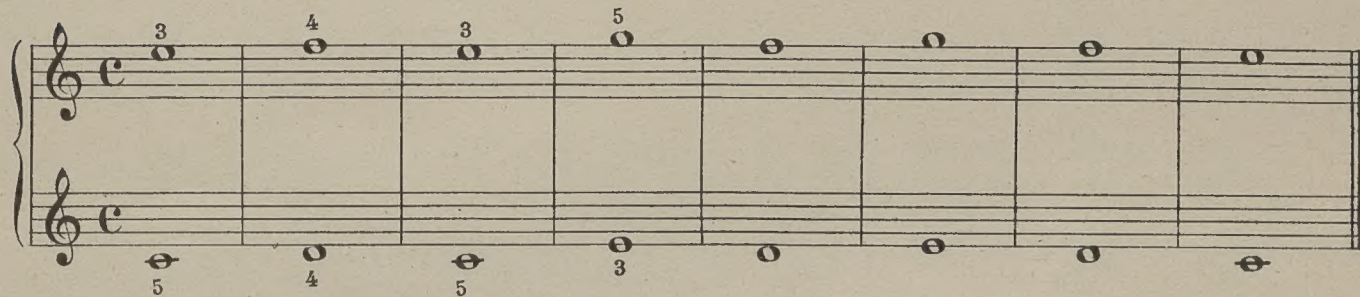
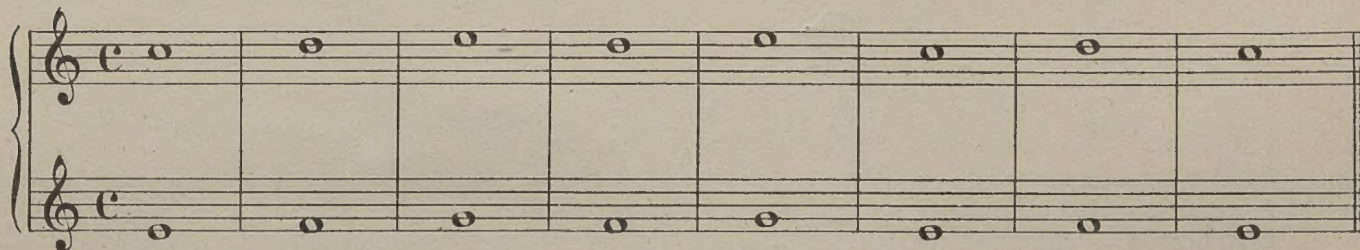
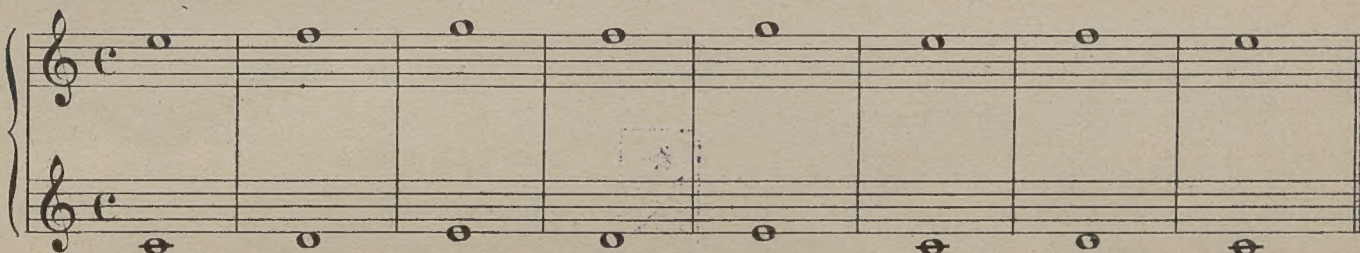
# Méthode pratique de Piano.

## IV LIVRE.

### L'exercice préliminaire.

m. d.	1 2 1 2	3 2 3 2	3 4 3 4	5 4 5 4	5 3 5 3
m. g.	3 2 3 2	1 2 1 2	5 4 5 4	3 4 3 4	3 5 3 5
	5 3 5 3	4 2 4 2	3 1 3 1	3 1 3 1	
	3 1 3 1	4 2 4 2	5 3 5 3	1 3 1 3	

J. KOKOSCHKA.

N<sup>o</sup> 1.N<sup>o</sup> 2.N<sup>o</sup> 3.N<sup>o</sup> 4.



Nº 5.

Exercise Nº 5 is an 8-measure piece in common time. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5 in measures 1-3. Measures 4-5 contain half notes D5 and E5. Measures 6-7 contain quarter notes F5 and G5, and measures 8-9 contain half notes A5 and B5. The bass staff begins with a half note C3, followed by quarter notes D3, E3, and F3 in measures 1-3. Measures 4-5 contain half notes G3 and A3. Measures 6-7 contain quarter notes B3 and C4, and measures 8-9 contain half notes D4 and E4.

Nº 6.

Exercise Nº 6 is an 8-measure piece in common time. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5 in measures 1-3. Measures 4-5 contain half notes D5 and E5. Measures 6-7 contain quarter notes F5 and G5, and measures 8-9 contain half notes A5 and B5. The bass staff begins with a half note C3, followed by quarter notes D3, E3, and F3 in measures 1-3. Measures 4-5 contain half notes G3 and A3. Measures 6-7 contain quarter notes B3 and C4, and measures 8-9 contain half notes D4 and E4.

Nº 7.

Exercise Nº 7 is an 8-measure piece in common time. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5 in measures 1-3. Measures 4-5 contain half notes D5 and E5. Measures 6-7 contain quarter notes F5 and G5, and measures 8-9 contain half notes A5 and B5. The bass staff begins with a half note C3, followed by quarter notes D3, E3, and F3 in measures 1-3. Measures 4-5 contain half notes G3 and A3. Measures 6-7 contain quarter notes B3 and C4, and measures 8-9 contain half notes D4 and E4.

Nº 8.

Exercise Nº 8 is an 8-measure piece in common time. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5 in measures 1-3. Measures 4-5 contain half notes D5 and E5. Measures 6-7 contain quarter notes F5 and G5, and measures 8-9 contain half notes A5 and B5. The bass staff begins with a half note C3, followed by quarter notes D3, E3, and F3 in measures 1-3. Measures 4-5 contain half notes G3 and A3. Measures 6-7 contain quarter notes B3 and C4, and measures 8-9 contain half notes D4 and E4.

Nº 9.

Exercise Nº 9 is an 8-measure piece in common time. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5 in measures 1-3. Measures 4-5 contain half notes D5 and E5. Measures 6-7 contain quarter notes F5 and G5, and measures 8-9 contain half notes A5 and B5. The bass staff begins with a half note C3, followed by quarter notes D3, E3, and F3 in measures 1-3. Measures 4-5 contain half notes G3 and A3. Measures 6-7 contain quarter notes B3 and C4, and measures 8-9 contain half notes D4 and E4.

Nº 10.

Exercise Nº 10 is an 8-measure piece in common time. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5 in measures 1-3. Measures 4-5 contain half notes D5 and E5. Measures 6-7 contain quarter notes F5 and G5, and measures 8-9 contain half notes A5 and B5. The bass staff begins with a half note C3, followed by quarter notes D3, E3, and F3 in measures 1-3. Measures 4-5 contain half notes G3 and A3. Measures 6-7 contain quarter notes B3 and C4, and measures 8-9 contain half notes D4 and E4.



# La Pervenche.

4

RÊVERIE.

Moderato.

P. SAEGEL

Lib. Jac.

Nº 11.

1

*p* *mf* *pp*

3

5

*ff* *p* *mf*

*ff* *p* *mf*

1

*p* *mf* *pp*

3

*p* *mf* *pp*



## La Marguerite.

CHANSON.

Lento.

N<sup>o</sup> 12

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The tempo is marked 'Lento.' and the key signature is one flat (B-flat major or D minor). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics are marked as *f* (forte), *mf* (mezzo-forte), and *p* (piano). The first system is labeled 'N<sup>o</sup> 12'. The score concludes with a double bar line at the end of the sixth system.



# La Tulipe.

MARCIETTA.

6

Allegretto.

No 13

The musical score is written for piano and consists of six systems. Each system has a treble and bass staff. The first system is marked 'Allegretto.' and 'No 13'. The dynamics are *mf* (mezzo-forte), *ff* (fortissimo), *f* (forte), *p* (piano), and *pp* (pianissimo). The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. The piece ends with a double bar line.



## La Paquerette.

ROMANCE.

N<sup>o</sup> 14. *Lento.*

The first system of musical notation for 'La Paquerette' is marked 'Lento.' and 'N<sup>o</sup> 14.'. It consists of a grand staff with two staves. The right staff begins with a treble clef and a common time signature 'C'. The left staff begins with a bass clef. The music is in common time and features a melody in the right hand and a bass line in the left hand. The right hand starts with a half note G4, followed by quarter notes A4, B4, and C5. The left hand starts with a half note E3, followed by quarter notes D3, C3, and B2. The first measure is marked with a '1' above the right hand and a '3' below the left hand. The second measure is marked with a 'p' (piano) dynamic. The third measure is marked with a 'pp' (pianissimo) dynamic. The system ends with a double bar line.

The second system of musical notation continues the piece. It features a grand staff with two staves. The right hand has a melody of quarter notes: D4, E4, F4, G4, A4, B4, C5, and D5. The left hand has a bass line of quarter notes: E3, D3, C3, B2, A2, G2, F2, and E2. The system ends with a double bar line.

The third system of musical notation continues the piece. It features a grand staff with two staves. The right hand has a melody of quarter notes: D4, E4, F4, G4, A4, B4, C5, and D5. The left hand has a bass line of quarter notes: E3, D3, C3, B2, A2, G2, F2, and E2. The system ends with a double bar line.

*rit.* *a tempo*

The fourth system of musical notation continues the piece. It features a grand staff with two staves. The right hand has a melody of quarter notes: D4, E4, F4, G4, A4, B4, C5, and D5. The left hand has a bass line of quarter notes: E3, D3, C3, B2, A2, G2, F2, and E2. The system ends with a double bar line.

The fifth system of musical notation continues the piece. It features a grand staff with two staves. The right hand has a melody of quarter notes: D4, E4, F4, G4, A4, B4, C5, and D5. The left hand has a bass line of quarter notes: E3, D3, C3, B2, A2, G2, F2, and E2. The system ends with a double bar line.



# La Pivcine.

SÉRÉNADE.

8

Modérato.

Nº 15.

rit.

a tempo



## Le Muguet.

BERCEUSE.

Andantino.

Nº 16.

1

*p* *mf* *p*

*mf* *p* *f*

*p* *mf* *f* *p*

rit. a tempo

1

*mf* *p* *mf*

*p* *mf* *p*



## La Violette.

VALSE LENTE.

*Allegro moderato.*

Nº 17.

*p*

*rit.*

*f a tempo*

*mf*

*f*

*mf*

*a tempo*

*mf*

*rit.*

*p*

*rit.*



# Le Lys.

11

## ARIETTE.

Andante.

No 18.

The first system of musical notation for 'Le Lys.' is in G major, 2/4 time, and marked 'Andante.' It consists of a piano introduction (No 18) and a vocal melody. The piano part begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of eighth and sixteenth notes, with a forte (f) dynamic marking. The vocal melody is in the treble clef, starting with a triplet of eighth notes (marked '3') and a forte (f) dynamic. The system concludes with a fortissimo (ff) dynamic and a final forte (f) dynamic.

The second system of musical notation continues the piano introduction and vocal melody. The piano part features a fortissimo (ff) dynamic marking and a piano (p) dynamic marking. The vocal melody continues with a fortissimo (ff) dynamic and a piano (p) dynamic. The system concludes with a piano (p) dynamic and a final piano (p) dynamic.

The third system of musical notation continues the piano introduction and vocal melody. The piano part features a piano (p) dynamic marking. The vocal melody continues with a piano (p) dynamic. The system concludes with a piano (p) dynamic and a final piano (p) dynamic.

a tempo

rit.

The fourth system of musical notation continues the piano introduction and vocal melody. The piano part features a piano (p) dynamic marking. The vocal melody continues with a piano (p) dynamic. The system concludes with a piano (p) dynamic and a final piano (p) dynamic.

The fifth system of musical notation continues the piano introduction and vocal melody. The piano part features a fortissimo (ff) dynamic marking. The vocal melody continues with a fortissimo (ff) dynamic. The system concludes with a fortissimo (ff) dynamic and a final fortissimo (ff) dynamic.



Nº 19.

J. KOKOSCHKA. 12

Comodo.

Uczeń.

L'Élève.

Nauczyciel.  
Le Maître.

Nº 20.

Allegretto.

Uczeń.

L'Élève.

Nauczyciel.  
Le Maître.

U

N

*mf*

*cresc.*

*f*

*cresc.*

*f*

Nº 21.

Moderato.

Uczeń.

L'Élève.

Nauczyciel.  
Le Maître.



U.  
N.

N<sup>o</sup> 22.

Uczeń.  
L'Élève.  
Nauczyciel.  
Le Maître.

*p* *mf* *p* *mf*

U.  
N.

*p* *mf* *p* *mf*

N<sup>o</sup> 23.

Allegro moderato.

Uczeń.  
L'Élève.  
Nauczyciel.  
Le Maître.

*f* *f* *f* *f*



*Andante maestoso.*

Uczeń.  
L' Élève.

Nauczyciel.  
Le Maître.

*f*

*Allegretto moderato.*

Uczeń.  
L' Élève.

Nauczyciel.  
Le Maître.

*Allegro con moto.*

Uczeń.  
L' Élève.

Nauczyciel.  
Le Maître.

*p*

*ped. \* ped. \* simile*

U

*mf*

N



Lento.

Uczeń.  
L'Élève.Nauczyciel.  
Le Maître.

H. BOVET.

N<sup>o</sup> 28.

M. G.

M. D.



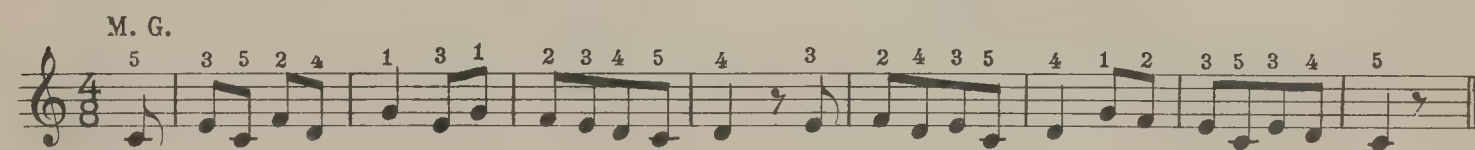
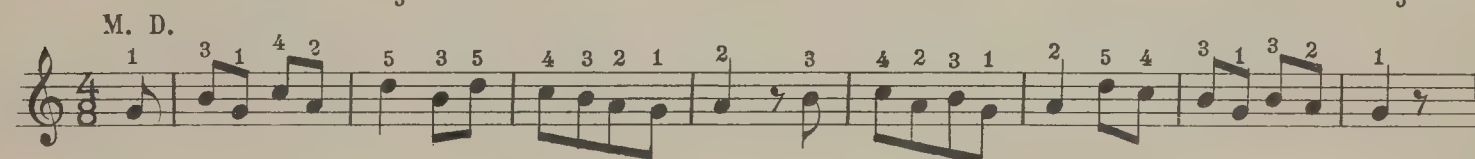
Nº 29. M. D.

M. G.

Nº 30. M. D.

M. G.







N<sup>o</sup> 32.

Allegro moderato.

J. KOKOSCHKA.

Uczeń.  
L' Élève.

Nauczyciel.  
Le Maître.

*pp*

U

N

*ff*

N<sup>o</sup> 33.

Allegro risoluto.

Uczeń.  
L' Élève.

Nauczyciel.  
Le Maître.

*f*

N<sup>o</sup> 34.

Amabile.

Uczeń.  
L' Élève.

Nauczyciel.  
Le Maître.



U.

N.

## No 35.

Allegro un poco.

Uczeń.

L' Élève.

Nauczyciel.

Le Maître.

U.

N.

## No 36.

Andante affettuoso.

Uczeń.

L' Élève.

Nauczyciel.

Le Maître.



U.  
N.

## Nº 37.

Comodo.

Uczeń.

L' Élève.

Nauczyciel.  
Le Maître.

U.  
N.

## Nº 38.

Allegretto marcato.

Uczeń.

L' Élève.

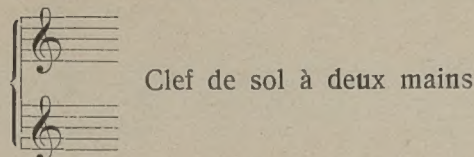
Nauczyciel.  
Le Maître.



# Table des matières

## 1-r Livre

### I. Morceaux à une voix.

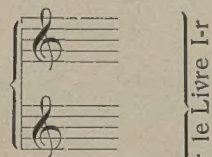


Clef de sol à deux mains

Valeurs  
 $\frac{2}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{4}$ , Mesures.  
 c—g Etendue

## 2-e Livre

### I.

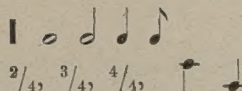


Voir le Livre 1-r

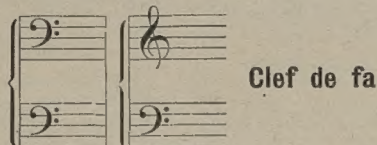
Valeurs  
 $\frac{2}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{4}$ ,  
 Etendues différentes

Lignes supplémentaires

## 3-e Livre



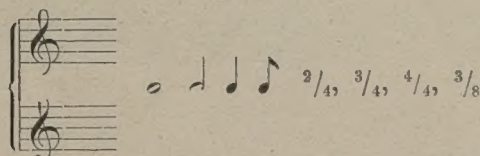
Valeurs  
 $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{8}$



Clef de fa

Etendues différentes

## 4-e Livre



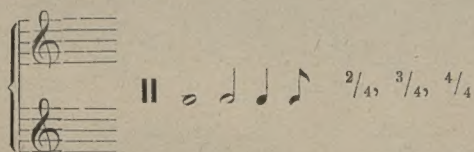
### II. Morceaux à deux voix

Etendue c — g

## 5-e Livre

Suite du 4-e Livre

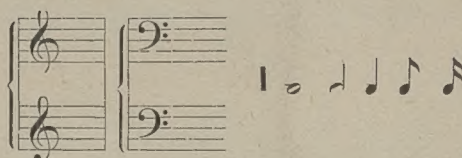
## 6-e Livre



(Morceaux à deux voix)

Etendues différentes

## 7-e Livre



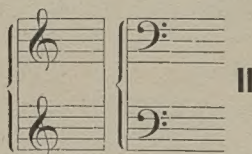
Valeurs  
 $\frac{2}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{4}$ ,  $\frac{6}{8}$ ,  $\frac{9}{8}$ ,  $\frac{9}{16}$

Morceaux à une voix

Altérations

Etendues différentes

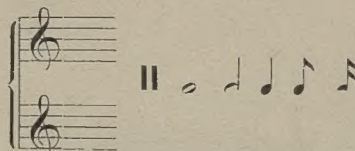
## 8-e Livre



Rythmes développés } Valeurs  
 $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{8}$ ,  $\frac{6}{8}$  etc.

(Etendues différentes)

## 9-e Livre



Valeurs  
 $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{8}$ ,  $\frac{6}{8}$

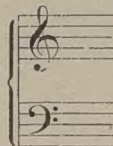
Morceaux à deux voix

Altérations

(Etendues différentes)

## 10-e Livre

Valeurs  
 $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{6}{8}$



Clef de fa à main gauche

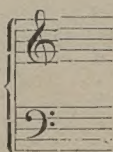
Morceaux à deux voix

Etendues c—g et différentes

## 10-e Livre A

Valeurs  
 $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{4}{4}$ ,  $\frac{3}{8}$ ,  $\frac{6}{8}$

### III Accords



Clef de fa à main gauche

Altérations

Etendues différentes

